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a unity or as a trinity, whether as the direct fusion of the subjective and objective, or as their distinct though harmonious coexistence in an otherwise "unknown God," the simplicity of Truth thus becomes the clew of grammar, and the law of education, so far as the work of education may deserve its name, by being at once elementary and progressive; and the broadest expression or illustration of that simplicity may yet appear in the profound but universal subordination of true Object to true Subject in the realm of ideas, and in the analogy, or philosophical identity of the relation existing between them, with those equally universal relationships of physical nature which are known as Polarity in the inorganic kingdom, and as Sex in the organic. The typical and far-reaching significance of these outward principles in the Divine allegory of God's creation, it may be, is only beginning to be broached.¹

RICHARD RANDOLPH.

PHILADELPHIA, PA., *January, 1883.*

THE BEAUTIFUL.

Beauty is not a local somewhat, nor is it an abstract quantity. It cannot be predicated of any scene or condition in itself, independently of human soul-condition. One's emotions may be aroused in admiration of some visible scene, and he may thence call upon a companion to observe and admire with him, but there is no certainty that the companion sees and admires *with him*—sees as he does. It is beautiful to the one, exciting delightful emotions, and is only coldly commonplace to the other. So beauty, in its merely sensory aspect even, is conditioned upon a unity or harmony between man and his relations in experience. The world of sense awakens throbs of delight and admiration only to one whose feelings are toned up to a becoming pitch of æsthetic sensibility. Mere animal relation with the sensible realms is void of such sensibility. Only human emotions can fitly respond to or record on life's tablet the *element* of beauty that is resident in the world of sense. Hence, there is sensory æsthetic experience only where there is a vital marriage of beauty of soul with outward conditions. And as the *human form* is composite in its nature, and fitted thus for delights—(1) through sensible relation with things; (2) through supersensible experience in the realm of ideas; and (3) through intimate unity and converse with the infinitely Good, True, and

¹ The reader, who may incline to pursue this analogy, is referred to the articles "Subject and Object, or Universal Polarity," *Journ. Spec. Phil.*, vol. viii, p. 97; and "Polarity in Character," vol. xi, pp. 320 and 417. The former article he is requested to correct at p. 104, l. 22, by inserting "presently" before "external"; and the latter at p. 324, l. 14, by reading "competition" instead of "completion."

Beautiful—the coronet of beauty that human form is authorized to wear may glow with the gems of highest heaven. So it is puerile and weak for one to relegate æsthetic experience mainly to sensory elements, and thereupon indulge oddities of dress and conduct as signs of superior æsthetic tone. The beautiful in human experience has all the breadth inherent to the human form. This form lives at once, or may live, in the delights of sense, the delights of reason, and the delights of wisdom. Come to its best powers and amplest inheritance, this form shall revel in the matchless beauty of regained Paradise, so full of the Highest that it shall carry all of the rational and sensory nature, tinged with the lustre of its divinest equipage.

The young English poet, Oscar Wilde, who is just now claiming some attention as, *par excellence*, the exponent of æstheticism, may be measurably touched with some sense of the beautiful—possibly in all of its degrees—but he is manifestly at fault in claiming familiarity with æsthetics *as a science*. One may have intimate emotional kinship with the beautiful in its whole scope, and actually be all aglow with poetic radiance or other flame of genius in the line of art, and yet his intellect may be so void of any measuring rules or defining laws thereof as to be wholly wanting in due scientific appreciation.

The distinctive boundaries of art and science are really very marked, though nothing is more common than a confused muddling of the two in thought and speech. Art may very forcibly play in human experience as intuitional perception and expression of some more or less vital reality, but science alone scribes the law, rule, or measure that constantly subtends all order, either of thought or thing. So the former is more akin to the emotional, and the latter to the intellectual, realm of human power.

In proportion as art and science are divorced in their operations is the product measurably partial and unsatisfactory. Art may inspire, but only science may duly order activities. But art impulsion is sure to carry with it a *degree* of knowledge or science, else it could not take even partial form. But when one not only cultivates “æsthetics,” like this young poet Wilde, but talks glibly of the theme as “science” that commands his constant adoration, we may rightly challenge him to justify his claims; and, unless he can formulate to the understanding the distinctive principles, laws, or rules that constitute æsthetics, call upon him to “step down and out.” At least should he merely show the measure of æsthetic activity and intelligence that speaks through his life, and leave such measure of art and science to impress others with its own character and value.

Art emotions are not raised simply in behalf of the *beautiful*, for there is also an animating spirit in man towards the *good* and the *true*. The art

element is the generative or vitalizing force, while the science element is the embodying or organizing force. The affections are motived or enlivened with some sense of the good, true, or beautiful, and the intellect is moved, in corresponding degree, to give appreciable form, as an *effect*, to such *affection*. In those human conditions that realize only the partial and fragmentary in experience, neither art nor science can exhibit perfect consistency or maturity of spirit and power; such as must animate and fortify human energy under the reign of the unitizing principles that shall finally prevail. Only the co-ordination of art and science, in creative order attained, will realize the invincible play of art in its supreme degree, as it goes forth robed in the symmetry and order of supreme science. Till then, very vital fragments may stimulate and direct humanity in its educational career, but fully comprehensive scientific definition may not be expected of every adventurer, especially upon a theme so illusive in its character as æsthetics.

It is reported of Mr. Wilde that, when affirming the universal prevalence of beauty, he was asked to name the beauty that was resident in an elevator close by, whereupon he could only beat a hasty retreat under cover of his hackman. He had not reflected that beauty and deformity are two requisite poles to experience, at least during the processes of human development, else he would not have affirmed the present universality of beauty.

But if he were duly schooled in that sense of human lordship that foretells the universal dominion of man in the supreme reign of art and science, duly conjugated, he could not fail to discern a measure of beauty in every form of human achievement that tends to such mastery, and in some degree illustrates it. Human freedom, realized from the mastery over and subjection in use of nature's forms and forces, is instinct with beauty, and the signs of such mastery must in some measure reflect the beauty.

W. H. KIMBALL.

CONCORD, N. H., January, 1882.

SENTENCES IN PROSE AND VERSE.

SELECTED BY WILLIAM ELLERY CHANNING.

[The first selection in the portion of these "Sentences in Prose and Verse" published in the July number (J. S. P., vol. xvi., p. 334), should have been credited to *R. W. E. (Conversations)*. The first sentence in the part published October (p. 444), should be credited to *Thoreau's Journal* (unpublished).—EDITOR.]

VII.

The pilgrim oft

At dead of night, 'mid his oraison, hears,
Aghast, the voice of time disparting towers.—*Dyer*.